

is the
great pumpkin

McGILL DAILY

a regional
phenomenon?

Vol. 53 — No. 30

FRIDAY, NOVEMBER 1, 1963

3 cents

An editorial:

Abolish statutory grants

In Monday's editorial we called for abolition of the constitutionally guaranteed grants of \$1.00 per student made to each of the undergraduate societies and the Postgraduate Students' Society. Since it is our intention to propose this amendment to the Students' Society Constitution at the next open meeting of the Society, we wish to clarify our position at this time so that all students will have an opportunity to study it and express their views.

Article IV (1) (a) and (b) of the Students' Society Constitution states in essence, that every regular undergraduate (Medicine, Dentistry, Law, etc., are all undergraduate faculties) shall pay \$15.00 annual Students' Society fees. From this amount, \$1.00 is given to the undergraduate society of which he is a member, and \$14.00 to the Students' Society itself. The Post Graduates, because of their special position, pay only \$10.00, of which \$1.00 is turned over to their society and \$9.00 to the Students' Society.

Statutory grants have been jealously guarded by the undergraduate societies as guarantees of their sectional autonomy. However, the facts indicate that this "guarantee" is a very hollow one at best. There is really only one society, the Arts and Science Undergraduate Society, which benefits from the fixed grants. Because of its huge membership, the ASUS actually receives more money than it can spend, usefully or otherwise. It annually constructs most expansive budgets and still is left with surpluses; surpluses which even its own scholarship fund and high-priced newspaper cannot eat into to any great degree.

No other undergraduate society at McGill derives any benefit from the one dollar "statutory" grant, (except insofar as they can allocate, or waste, this money as they see fit, with no supervision), for they receive far less than they need. Almost every other society must annually come to the Students' Executive Council for additional grants, or levy additional fees on its members. Societies requesting additional grants are given them with some hesitation, because once the funds are allocated the SEC has no control over how they are spent.

Abolition of statutory grants would in no way hamper the operations of the undergraduate societies. On the contrary, a more equitable distribution of the money available would allow all the societies to expand their programs. We believe that, if the executives of the undergraduate societies know that their budgets will be carefully scrutinized by the SEC before any grants are made, they will be more diligent in planning their programs, and the entire student population will be better served. In short, it is our opinion that abolition of all statutory grants will have the effect of equalizing wealth, eliminating needless waste, and generally improving the financial structure of the campus.

This proposal involves a complete change in the status quo, and demands most careful thought from every student. We are confident that given the consideration it merits, this plan will be overwhelmingly approved and implemented at the forthcoming open meeting of the Students' Society.

BLUES HERE TOMORROW

SEE PAGE 12

MCWA presents full program for last two days

See page 3

Dr. Culliton Dies

SEE PAGE 3



— Ilona Shilov
Professor Zbigniew Brzezinski addressed the second plenary session of the McGill Conference on World Affairs last night on "Regionalism in the Soviet Bloc". The main thesis of the McGill-educated Professor of Public Law and Government at Columbia University was that the once-monolithic Soviet Bloc is breaking up from the strains of nationalism and that this would result eventually in the economic union of all Europe. For story, see page three.

BYLINE C.U.P.

Excerpts From Canadian University Press

by ANNE BEATTS

Adolescence is traditionally an age of firsts, and of firsts traditionally confined within certain carefully-chosen limits. The first date, the first drink, the first cigarette are, if not condoned, at least considered in a tolerant light by those who have made sex, liquor, and smoking into transgressions, their parents. But by the time adolescents have reached their late teens or early twenties, they have developed a predilection for breaking rules almost as pronounced as their elders' taste for taboos...

THE VARSITY

At the University of Toronto, rebellion is manifest in the rah-rah atmosphere which follows most football games. "Twisting on Bloor Street and broken bottles in Varsity Stadium marked this year's Homecoming," reported *The Varsity*. "Two Western students were arrested on the street after the game." The headline on this front-page story read "Booze, broods, and floats make Homecoming '63." Apparently the returning graduates joined in the general festivities, although no-one under twenty-one was apprehended by the police.

THE RYERSONIAN

The first cigarette may be tolerated, but what about the first fix? In a full-page spread entitled "The Drug Addict and His Life", *The Ryersonian* explores youthful drug addiction. The world of drug addiction obviously presents a temptation to the rudderless adolescent who has run out of restrictions to defy. "Al started on narcotics 10 years ago when a girl friend, who had then just started herself, introduced him to morphine. From morphine it was a short move to heroin and cocaine." And drug addiction makes other vices much more accessible. "At 19, Mary is still a good-looking girl, with long, natural blonde hair, a well-developed body, and a turned-up nose that looks like Debbie Reynolds'. She hides her pregnancy well, until the customer gets into the room with her. Her child, when born, will be a narcotics' addict."

THE GEORGIAN

Sex is another side of the question. But sexual taboos are often broad enough to encompass all other aspects of adolescent behaviour. "Youngsters today are exposed to all kinds of communications, in newspaper and telecast advertisements, in cheap literature and in news reports, which exaggerate the sexual factor in our lives," a noted educator and sociologist was quoted as saying in *The Georgian* weekly. "The problem is intensified when young people are sent many miles from home to residential colleges and universities, where they are expected by their families to become popular". This expectancy on the part of their parents makes "a significant amount of sexual experimentation and a large amount of early marriage (many of these marriages will not work out satisfactorily)" easily understandable.

THE UBYSSY

The student sexual revolution, which seems to be revolving at an astonishingly rapid speed, may seem less easy for adults to understand when it involves such shocking sedition as showing the sex act "from beginning to end" on screen in a campus-made film at UBC. The film in question, entitled "Bitter Ash" was shown on the campus where it was made, reported *The Ubysey*, and negotiations are now in process to send it on a cross-country tour to other universities, including U of T and McGill. The provincial censor prohibited the downtown showing of the film in Vancouver. "It's just what we expected," said the producer.

... If today's students seem to be sowing slightly more wild oats than their fathers and fathers-in-law, it may be simply because there is less fertile ground in which to sow them, and as a consequence, society ends up with more seeds per cubic inch of soil.

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POST-GRADUATE STUDENTS' SOCIETY ANNOUNCES

EMERGENCY COMPULSORY MEETING OF PGSS COUNCIL

TODAY at 7 pm in PSC 315

Council members unable to attend should
contact Louis Cabri VI. 5-1356 (6-7 pm)
or George Kubanek VI. 9-4083

Debaters sent to Toronto to compete in tournament

Ronald Berger and Nick Russell will represent McGill today and tomorrow in an unusual debate sponsored by St. Michael's College at the University of Toronto.

The two men will meet speakers from fifteen other universities in a contest testing the abilities of the speakers at extemporaneous speaking.

The purpose of the tournament is to introduce Canadian and American debaters to Parliamentary Procedure. The rules call for a total of five speeches from each team, on a topic to be announced one hour before the round begins.

The first debater will deliver two speeches, one prepared and the other impromptu, and the other speaker will deliver three unprepared talks. The rounds will

be decided by a house vote, and the merits of the speakers will be decided on by three judges.

Both McGill speakers are seasoned debaters. Ronald Berger, a senior in Honours Sociology and Anthropology, was last year's Chairman of Public Debate, and is currently Vice-President of the Debating Union and Chairman of Novice Training. He has debated at Harvard, Vermont, and Norfolk Penitentiary, and is a member of the Scarlet Key Society.

Nick Russell has won first place in the Debating Union Senior Trials both this year and last, and

holds a silver medal from the Montreal Oratorical Contest. Both he and Berger were on the winning team of the Inter-University Debating League last Spring, and are veterans of numerous inter-collegiate debates.

Cooper, Reid, and Zagorin appointed full professors

Dr. J.I. Cooper, Dr. W. Stanford Reid, and Dr. Perez Zagorin have been appointed Full Professors of History, the University announced yesterday.

Dr. Cooper was educated at the University of Western Ontario, B.A., 1930, M.A., 1933 and McGill, where he earned his Ph.D. in 1938.

In 1961 he received an award in social and moral sciences from the Province of Quebec for his book, "The Blessed Communion: The Origins and History of the Diocese of Montreal".

Dr. Reid received his Ph.D. from the University of Pennsylvania in 1941 after getting B.A. and M.A. degrees from McGill in 1934 and 1935 respectively. He has won nu-

merous grants and fellowships for his studies.

Residence director

Currently he is director of men's residences and the university marshal.

At McGill since 1955, Dr. Zagorin was educated at the University of Chicago, B.A. 1941, and Harvard, M.A. 1947 and Ph.D. 1952. He started his teaching career at Amherst in 1947 and was at Vassar from 1951 to 1953. Next year Dr. Zagorin will be a visiting professor of British history at the University of Pittsburgh.

Hallowe'en revelries, minor riots on campus

The coming of the Great Pumpkin to McGill University set off numerous riots and pranks in all corners of campus.

A "power failure" in Molson Hall at 10 pm ignited a riot there as students threw firecrackers and water bombs down the stairwells. An anonymous phone call to the *Daily* attributed the cutting of the master switch to students at McConnell Hall.

Hi Ho Silver!

Earlier in the evening two co-eds dressed in ski clothes rode through the men's residences and Molson's Stadium (where the Red-men were practicing) on black stallions. A female *Daily* photographer trying to record the event inadvertently entered the men's

locker room at the field house and thus touched off a minor riot.

Around midnight a multitude of unidentified male students attempted to storm Royal Victoria College. The students trying to climb up the wells were greeted by numerous co-eds hanging out of the windows and screaming various things. Victoria was decorated with two lighted candles and a pumpkin on her head.

As an afterthought, some kind soul decorated the entire campus with numerous pumpkins. A full 21 were discovered by our *Daily* reporter.



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United Europe will result from Soviet Bloc conflicts

BY BAYLA SCHECTER

The economic alliance of the whole of Europe will be the probable result of the conflict produced by the recent development of mass nationalism in the Soviet Bloc.

This is the conclusion Professor Zbigniew Brzezinski reached in his address to the Second Plenary Session of the McGill Conference on World Affairs, last night in Redpath Hall.

The idea of European unity produces a picture of a better economic and political future for the Soviet bloc, he said. The European Common Market has helped to produce a higher standard of living in Western Europe and the political arguments have been much less intense and bitter in Western Europe than in the East.

Factors in conflict

Professor Brzezinski explained the various factors contributing to the existing internal conflict today. At Stalin's death, there were 12 states, each allied to the Soviet Union as the major power, and with little or no economic or political alliance to one another.

"The struggle for power in the Soviet Union shattered the myth of single leadership and lowered its prestige in the Communist camp," he said. The new leaders criticized past methods in dealing with the satellites and tried to arrange more stable economic and political relations with them.

"The Polish and Hungarian revolutions have led," he pointed out, "to belated recognition in the West of the force of nationalism in the Soviet Bloc." The Sino-Soviet dispute has led to "a destruction of common ideological ideas."

"The belated recognition by the

Soviet Union of the European Common Market made its impact greater," Professor Brzezinski stated. The realization that Western Europe had a better tariff system and more advanced and effective economic relations between countries contributed largely to the internal process of change going on in Eastern Europe.

Soviet bloc today

The Soviet Bloc today consists of 14 states, but, he noted, "they lack structural international unity," as seen by the fact that only seven belong to the international Communist organization and only eight are part of the Communist economic union.

Splinter parties have developed in various countries, especially Latin America and China, each proclaiming the "true" socialism. "There are today a variety of constellations replacing a more or less homogeneous organization," he said. This internal competition can only further weaken the total unity within the bloc.

The conflict is reflected to a great extent in the fact that some of the Soviet countries did not sign the test-ban treaty, and that China has openly criticized the Soviet Union's ideas on the liberation of the African states.

Professor Brzezinski said that "the Soviet Union wants to establish a division of labor within the bloc along the principles of economic rationale and efficiency." They have established COME-

CON, the Eastern European counterpart of the EEC, with a division of labor among the states.

The open conflict between the USSR and China has made the Soviet Union relativize its former absolute ideas to inner state problems and domestic oriented principles," he said. "This relativization of ideas is the first stage in the erosion of ideology."

The Soviet Union at the present time would like to enlist the United States in the co-sponsorship of the East-West division of Europe, for in this way it could keep its position of power.

America, however, will most likely not agree to this as it would alienate Europe in maintaining the division.

MCWA hears Martin give government view

The Hon. Paul Martin, Secretary of State for External Affairs will speak on "Canada's View on International Regionalism" when he addresses MCWA delegates at a closed banquet tomorrow evening. He will be introduced by the Hon. Richard Hyde, Speaker of the Quebec House.

This afternoon the Conference will feature Professor J. C. Hurewitz, who will discuss regionalism in the Middle East.

Martin began his political career in 1935 and has represented the constituency of Essex East ever since. In 1938 he represented Canada at the 19th Assembly of the League of Nations. He has also served the country in the UN General Assembly, the Economic and Social Council, as Chairman of the Canadian delegation to the United Nations and at disarmament conferences.

Today's schedule

Today's schedule will include study group conferences during the afternoon.

Professor J.C. Hurewitz, Professor of Government in the Graduate Faculty of Political Science at Columbia University, will address the session. He will speak on "Regionalism in the Middle East". Regionalism in both Western Europe and the Soviet Bloc have already been discussed. Professor Hurewitz will speak at 2 pm. The meeting is open to the public.

The Professor, who is on the staff of the Near and Middle East Institute of Columbia University, specializes in the problems of Middle Eastern Af-

fairs. The speaker is expected to cover Arab unity and disunity and Nasser's problems in Egypt.

He has been a member of the Board of Advisory Editors of the Middle East Journal since it was first founded, and was on the Near and Middle East Committee of the Social Science Research Council during the latter part of the last decade. In addition, he acted as a Political Affairs Officer in the Department of Security of Council Affairs at the United Nations Secretariat.

Faculty panel

This evening the delegates will be transported to St. Helen's Island to attend a municipal government banquet at the St. Helene de Champlain Restaurant.

At 9 pm they will hear a panel discussion on the "Impact of International Organization on Sovereignty". Professors Mi-

chael Brecher, Maxwell Cohen, H.N. Fieldhouse and Kenneth Simmonds will form the panel.

George de Wolf, who was to be the fourth member of the panel, is unable to attend for personal reasons.

United Nations delegates

On Saturday afternoon a UN panel will discuss "The Role of the UN as a Political Bargaining Agent". This panel consists of Chief S.O. Adebo, Ambassador Extraordinary and Plenipotentiary, Permanent Member to the United Nations; A. Rehling, assistant to the Managing Director of the United Nations Special Fund and Richard W. Sterling, Professor of Government in the Department of Government at Dartmouth College.

Martin's address to the delegates will conclude the Seventh Annual Session of the McGill Conference on World Affairs.

(Continued on page 10)

Debaters divided on Commonwealth

From our own correspondent

OXFORD, ENGLAND — A capacity audience in the Oxford University Union gave the McGill debating team an enthusiastic reception last night as they separated to consider the future role of the British Commonwealth.

Gordon Echenberg was joined by Tony Lambert of St. Edmund Hall to uphold the resolution "that the British Commonwealth has no significant part to play in world affairs."

Richard Currie and Christopher Mott of Christchurch College were the victors after the audience division.

Cardiff

A very late debate at Cardiff Wednesday night prevented this correspondent from sending his usual dispatch. In that debate, the team went down to its second defeat as the resolution "That the British Commonwealth has a role to play" was upheld.

Their record now stands at five wins, two losses, and three no-decisions.

Today, the team leaves for London and a quiet weekend preparatory to the two final debates against Cambridge and London (Tuesday and Thursday evenings).

On Monday, they will attend a luncheon with Dr. F. Cyril James, former Principal and Vice-Chancellor of McGill University.

Singularly memorable

The debaters were impressed with Oxford. "The great halls of the Oxford Union have provided a singularly memorable occasion for us," said Currie. "The warmth of our welcome here has made us feel very much at home."

Echenberg told this correspondent that "Although much has previously been written about Oxford, to actually walk through these chambers and be made aware of the great men who found their formal education here is truly a unique experience."

Many McGill graduates at Oxford made themselves known to the debaters throughout yesterday afternoon and evening, adding to the spirit of friendliness which prevailed.

Ban on liquor to be enforced, Athletics Director says

"The ban on liquor in the stadium will be strictly enforced at Saturday's football game," Harry Griffiths, Director of Athletics, said in a statement yesterday.

The regulation, passed Tuesday by the SEC, means that any student caught with alcoholic beverages in the stadium will be fined \$10 by the Students' Executive Council.

"It's not as if we are doing anything new," said Griffiths. "Most of the other Canadian universities barred liquor at their football games long ago."

In addition to instructing the guards and Scarlet Key members to confiscate all the liquor they find, Griffiths announced that signs will be posted in the stadium to prevent students who have been caught with liquor from pleading ignorance.

Majority in favour

Asked if he thought the new regulation would affect student enthusiasm at football games, Griffiths said he did not believe that the majority of students would be bothered by it.

"In any case, getting drunk should not be the incentive to bring McGill students to the game," he added.

He went on to say that the only trouble they had ever had at football games was from students who had been drinking and he hoped this rule would alleviate the problem.

BUNNY DANCE

UNION BALLROOM

SATURDAY, NOV. 2,

8:30 PM

NFCUS? No More! — Now CUS

Besides changes of the name, the 27th NFCUS Congress dealt with problems of more current concern. That is relations between the French and the English in Canada. This involved a change in the basic structure of the Federation, a change which was necessary for increased efficiency as well as the alleviation of the situation in which all French students had been finding themselves.

The Conference was divided into two commissions: National Affairs and International Affairs. The National Affairs Commission dealt with problems that were pertaining to all CUS (NFCUS) activities and services at the Canadian level, the provincial level and the local level.

Priorities

One of the main complaints against CUS (NFCUS) in the past was that it had been involved in too many things, many of which were of interest to only a few universities. This was found to have affected the over-all efficiency of CUS by keeping the already over-worked executive busy with trivia thus detracting from some of the main objectives.

That is why we, as delegates of McGill, in your interest for a stronger and more potent union of students, had no qualms about being one of the strongest voices in requesting the commission to establish a system of priorities, both at the local level and at the Congress. In this vein, items such as the literary contest etc are no longer part of the work of CUS.

Before continuing any further, we will like to mention at this time that the last year's chairman of NFCUS at McGill University was Manon Turbide, who was also NFCUS Vice-President for National Affairs.

Some of the main topics which were discussed at the Congress were the Travel Department, the Canadian Seminar, and Campus-Canada, our student magazine.

by
HAROLD ELMAN
and
JEAN-PIERRE MONGEAU

The authors are students in the Faculty of Law and were representatives of McGill University at the National Conference of the National Federation of Canadian University Students held this year in Edmonton.

Mr. Elman is now CUS Chairman at McGill. Mr. Mongeau is immediate past-President of the Quebec Federation of French Classical Colleges.

Travel Department

The travel department is perhaps the service that is used most by students across Canada and therefore was discussed at great length. It was decided that such practical items as the international student identity card and the travel handbook would be continued and items such as chartered flights to Europe would be improved. New plans for cross-Canada travel and introduction of the idea of students hostels were examined in great detail.

Canadian Seminar

This year CUS will be taken a giant step forward in accordance with the spirit exhibited at the Congress. The topic for the next Canadian Seminar will be: "A New Concept of Confederation" — one that can have a very great effect on us, here in McGill. This again is in line with the systems of priorities that was discussed. Last year's topic was "Technology and Man" which although very successful was not quite as pressing as the problems that now confront us.

Whereas last year's topic was of interest to very few students, "Confederation" is one which appeals to all students. In order to reach as large a segment of the student population as possible, the local committee of CUS would be engaged in organizing debates, lectures, panel discussions and surveys. To help further research in this matter CUS is budgeting \$25,000. As a result of this intensive preparation by all universities, the Seminar next summer should certainly prove worthwhile, and might lead to greater action at a higher level.

Campus Canada

The next issue of the Student Magazine will be on sale at the McGill Book Store in a couple of weeks. This issue is a vast improvement over the first one. Campus Canada now has a new editor who is the Past President of CUP, Roger McAfee. With

this key change in personnel we are looking forward to a magazine that will be really representative of the students and will have a wider appeal to students all across Canada.

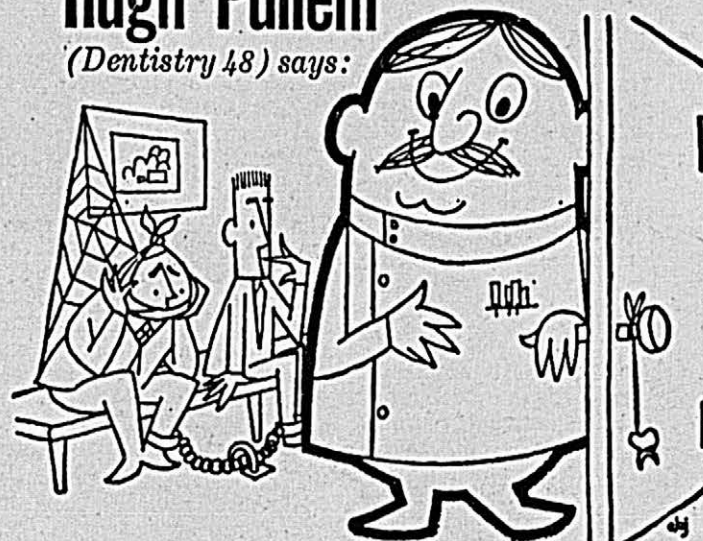
Among the 58 items discussed, the following were of great interest to most universities: the CUS Premier Life Plan, the Student Housing and residences, the Student summer employment, summer employment for foreign students in Canada,

Campus bookstores, student union building etc. As well there was some discussions on some briefs that CUS is presenting to the Government, notably to the Royal Commission, on Taxation and to the Royal Commission of Bilingualism and Biculturalism.

Some other aspects to be discussed as well as the projects of the local committee will be in a future article in the McGill Daily.

Hugh Pullem

(Dentistry 48) says:



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- Mansfield & St. Catherine Sts.: E. J. BENSON, Mgr. (3 blocks South West)
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IN CHARGE OF THIS ISSUE
NEWS: At midnight the great pumpkin rose out of the union basement, bringing gifts to good staffers (Jane, John, crudley, marge, judy ba I, berry, bob, Jane II, two sues, two georges, tim, and lions. Don't forget the desk editors' meeting, 1 pm, or the senior staff meeting tonight at 9 in the executive suite, or — I nearly forgot — the general staff meeting tomorrow at 1:15 pm in the basement. A CRAMMEDLY X CHARLES PRODUCTION.

NOVEMBER 1, 1963

NOMINATIONS

are hereby called for the offices of

VICE-PRESIDENT Can not be in her 1st or final year

MEMBERS AT LARGE (FOUR)

One from First Year

One Resident } Can not be in her 1st or final year
Two Non-Resident }

ON THE EXECUTIVE OF THE WOMEN'S UNION

ONE W.A.A. REPRESENTATIVE

(From First Year)

All nominations must be signed by at least twenty-five members of the Women's Union and the nominee herself.

Nominations close Friday, November 8 at 2 pm. They may be handed to the Women's Union Office in R.V.C. between 12 and 2 on weekdays.

Elections for these positions will be held on Wednesday, Nov. 20th. All candidates must be academically clear, i.e. must have passed all subjects of the previous year.

Judy Van Vliet
Chief Electoral Officer
Women's Union

Profile of A One-Armed Juggler

Irving Layton is a winner of the Governor-General's Award, Canada Council Award and just recently the Quebec Provincial prize for English Literature. He is currently at Sir George Williams University lecturing on English and American literature.

Q. As a former student of politics at McGill University, what are your views on (a) separatism and (b) the Cold War?

A. If I were a French Canadian, I would be a separatist. The French Canadian has had nothing but humility thrust upon him. The English and Americans have taken the best jobs — the French Canadian has been despised and ignored. He probably feels that separatism is the only way to regain his dignity. I'd like to see a French-Canadian nation resisting some of the worst aspects of Anglo-Saxonism. It would do a good deal to shake up the English Canadian's values, smugness, and complacency. The French Canadians want an identity whereas the English Canadians want neither the burden nor the responsibility that an identity entails.

As for the Cold War, I would answer, what Cold War? It is a thing of the past. The Russians have realized that Peter the Great was right and have come to accept, under Khrushchev, the idea that Russia is occidental and not Oriental. Both Russia and the West have generally concluded that today you cannot injure another nation without injuring your own.

Q. What are your views on modern universities as educational institutions?

A. North American universities are actually finishing schools for middle class children and they are, moreover, preservers of middle class values. The interested student finds himself, in general, very much alone in an atmosphere which is hostile to original thought and passionate feeling. Our modern universities teach men *savoir faire* and cunning (much needed in a materialistic society but having no place in the so-called "seat of learning" that a university ought to be). Women, with their "lipstick brains", chatter incessantly for four years. The middle class have made a mockery of our universities as they have of our churches and our culture. What universities ought to produce are men and women who should fan the sparks of discontent and idealism (instead of which it douses them), human beings capable of changing, and if necessary, destroying stagnant ideas and institutions — all those things which imply status quo, lack of challenge and so on.

Q. In your foreword to *A Red Carpet for the Sun*, you ask "Will the Poet as a type join the Priest, the Warrior, the Hero and the Saint as melancholy museum pieces for the titillation of a universal babblity?" What is the reason for this pessimism?

A. My fear is that the middle class psychology arising from our affluent society which is concerned with status and possession, will leave no room for the kind of passionate concern that is the poet's. Affluence makes it more possible for a greater number of people to enter "vanity fair", to exhibit their love of possession. Another reason for my questioning in this manner is that our educational institutions favour pedantry and scholasticism over the greatness and passion of heart and mind. Culture has become a status symbol, just another possession. Finally, the pressures to conformity are stronger than ever. The sheer "bigness" of the State, mass media, and Organization in general are

threatening to overwhelm the individual, who has only the light of his solitude to guide him. This has happened for instance to Norman Mailer — the writer's name is made a household word, he falls into the traps of affluence (often the very things he criticized to begin with) and so on. We are, in other words, living in a society that no longer values authenticity. How do you get poetry to thrive in a society where everything (including sanity, family relationships) is sacrificed for SUCCESS? The individual has no time for himself, our noisy, technological civilization makes the inner contemplative life almost impossible. The individual has virtually reached a point where he does not want time for himself because he feels so empty, so much a cog in the wheel. Literature can only exist in a society which values selfhood — it can live only where the growth, the cultivation of



character is prized.

Q. Who are your favorite writers?

A. First of all there are four books which I would recommend to anyone who wants to understand the kind of world that he lives in today: Dostoevsky's *Notes From the Underground*, Nietzsche's *Thus Spake Zarathustra*, Marx's *The Communist Manifesto* and Civilization and Its Discontents by Freud. These should be compulsory reading for both professors and students. Of the modern writers I consider Yeats great because he continued to grow, staying passionate and concerned to the end, Lawrence because he explored the contemporary malaise with more imagination and savagery than any other writer of the twentieth century, and Freud, because he mapped out the jungle of our underground selves. Shaw taught me a great deal, though I have intellectually left him behind. His integrity, fierceness and wit are qualities we still need. Of course there is Joseph Conrad and Henry James. C.P. Snow provides the occasional laugh — he's so absurd, just the kind of "noodle" that the middle class suburbanites need to feel that they are concerned with vital issues.

Q. How much more can the twentieth century poet convey to the modern man than Freud?

A. Freud was humble before the great artists, after all what could he teach to Sophocles or to Shakespeare? You can't read Yeats, Eliot or Rilke without becoming aware of the painful dilemmas that confront modern man. Even the average college-trained philistine can't help but be aware of them. There is a general sense of discomfort which prevails over our society. How many times

do we read an account in the newspaper of a woman being beaten up while an unprotesting crowd looked on? In the Roman times, callousness was gradually checked by Christianity. Today humane impulses are being drowned out, destroyed. Violence is encouraged everywhere, scientific barbarism is being practiced on a large scale — who can forget Dachau, Hiroshima, Belsen or Dresden — who can be blind to the constant experimentation with germ warfare, the science of extermination? The world has become a universal insane asylum, for do we not judge as insane those who want to destroy themselves and others? We are indeed suffering profoundly from the shock of self discovery, and whether man will ever be sane again, let alone survive as a species, is to my mind extremely doubtful.

Q. As a notorious love poet, and more formally, as editor of the Canadian anthology *Love Where the Nights Are Long*, do you see any significant trends in the relation between men and women to-day?

A. The relationship between man and woman are cardinal issues for me in my poetry, for it is the key that unlocks many doors. As I see it, the two sexes are beginning to despise each other more and more. This is the case because sexual polarity is a challenge and human beings are no longer interested in challenges. Women find it more comfortable to be with women and the same holds true for men. Sex is advertised everywhere, the woman's body is exploited — this degrades and humiliates her. In our "creativity-hating" society the woman's role as mother is undervalued; hence her attempts at imitating and taking on the values of the middle class male. She goes to see a

by Julie Aneckstein

movie where prostitution is glorified (*Never on Sunday*, *Irma La Douce*) — this might be "liberating", but there is something wrong; she is confused. Of course there is also the degradation of man. The male as pioneer, as a visionary, as a warrior, even as thinker is no longer wanted in a society where man is expected merely to fit into the scheme of things.

Q. How vital is Canadian poetry as compared with the poetry being written today in other parts of the world?

A. Canadian poetry is the most vital poetry now being written. The Establishment has been too much for English poets, who themselves have succumbed to the general malaise and dullness. Russian poetry is just beginning to be vigorous. I feel, however, that although Evtushenko is a "good guy", an interesting public figure; he is a fifth-rate poet. In the American "beat" movement, the vitality has generally petered out. Not only have Canadian poets written more memorable poems, but good Canadian poets are more numerous now than they ever have been. Aside from the older group which includes Souster, F. Scott, Dudek, Mandel, there are younger poets like Purdy, Acorn, Cohen, Moscovitch, Newlove, Hertz, Mayne and Angel who are writing poems full of energy and imaginative exploration of a variety of subjects.

English department

Special crews are wanted for the English department's production of "Waiting for Godot." No previous experience is necessary. Those interested are asked to apply to Room 302, Peterson Hall, between 1 and 2 pm.

REVIEWS

PT 109

PT109: Produced by Bryan Foy, directed by Leslie H. Martinson. Now showing at the Capitol Theatre.

Hollywood has done it again! A masterpiece in war films, this film combines untold heroism with magnificent acting to produce one of those better films. The story of course is simple and concise: how Lt. John F. Kennedy uses an old dilapidated P.T. boat, plus a few men, to fight the war in the South Pacific almost single-handedly.

Against a background of clear-blue water, scarlet sunsets and sandy beaches, the United States sets up camp, changing the atmosphere slightly. The shower barrels sprout liquors (in name only), campsites are named after dead patriots, and the roadways advertise nightly entertainment. The men who work on the boats fit in equally well, with their cigars and folk-singing guitarists.

Cliff Robertson portrays President Kennedy much better than Lt. Kennedy, as he talks and acts with that knowing expression of "I'm going to be president someday". His advice to his inferiors is boundless. Examples are: "fight in what you believe", and to protect the men from fear of death, "do your job like the rest of us". Coincidentally, all action seems to occur whenever and wherever Kennedy happens to be. His boat rescues stranded marines, and is blown up by a Japanese boat. Marooned on an island with his men, he is rescued by natives singing "Rock of Ages" (they're on our side).

His character is nearly infallible (he likes to race the boat). He had to manoeuvre his way to the South Pacific, and when normal soldiers are trying desperately to go home, he insists on staying to fight for his fatherland.

The other characters are only present to give a general background to his valour and bravery. One of these, the grouchy old commander of the camp, has his own "problem". These are, however, happily solved by the end of the movie, partly due to Kennedy's patience and tolerance. The enemy soldiers seem authentic Japanese and they even manage to speak their own language. The Americans are of the clean crew-cut variety, making light of their trials and bearing up bravely under agonizing burns and wounds. Although some light disagreement may occur amongst themselves, they all staunchly follow their leader.

The music was a mixture of emotion-raising violins and gunfire. The film ends with Kennedy's new P.T. boat (also old and dilapidated) speeding into the sunset — a fitting ending.

B.S.

Electra

ELECTRA: Produced and directed by Michael Cacoyannis. Now playing at the Elysée Theatre with the following cast:

Electra Irene Papas
Clytemnestra Aleka Katselli
Orestes Yannis Fatis
Aegisthus Phoebus Rhazis
Agamemnon Theodor Demetriou

Euripides' *Electra* is essentially a "revenge" play. The plot, briefly, is as follows: Agamemnon, King of Argos, is killed by his wife Clytemnestra and her lover Aegisthus. To avenge the murder of their father, Electra and her brother Orestes, with the consent of the Delphic Oracle, plot the murder of their mother and her husband. As Kitto and other commentators have stated, the play is a melodrama. Indeed there is no tragedy, for Electra's extreme hatred and thirst for vengeance, the fact that revenge is here a duty determined even before the crime and the endless emphasis on destruction alone, leave little room for human sympathy, empathy or identification — one of these if not all three being present in any tragedy.

In many ways, the much-praised Cacoyannis production left much to be desired. In the first place, the beginning of the film, an insertion of Cacoyannis' invention, was actually an "un-Euripidean" imposition. The original version opens with Electra's husband, a peasant whom her mother forced her to marry, introducing the history of the House of Atreus, and Electra's hapless position. Immediately, Electra appears on the scene, already a bitter young woman clad in rags. Cacoyannis, probably feeling that a twentieth century audience demands it, "socializes" Electra's character. She is first shown as a child, greeting her father sweetly, then becoming aware of his murder and finally as a young woman, who crops her hair, and throws it (the hair) defiantly at her mother's feet before entering the lower stratum of the society. One can easily distinguish between the two opening moods

— the original being dark and harsh, while the modern is the conventional story-telling flashback, with an all too obvious delineation of motives. Another disturbing factor in the film version of the Greek play was the frequent close-ups of facial expressions, physical reactions which had the effect of "naturalizing" the characters. This was quite jarring especially when we remember the austere, formal and didactic contents of most of the greater parts of Greek classical drama — especially in the case of Euripides. As for the camera technique, it was not so overly conscious (as some critics have suggested), as it definitely was often hackneyed or just in bad taste with respect to the nature of the drama. For example, Irene Papas' profile, and cold glaring eyes were frequently more emphasized than the content of her actions and her expressions.

There were, however, certain good elements in the film. The contrast between Clytemnestra and Electra were well defined, both visually and with reference to their acting technique. Aegisthus' murder is rollicked by a magnificent torch parade at night on the barren hills of Mycenae (the location for the filming). It showed very dramatically the kind of false dawn that this murder heralded. Finally, there was a very interesting point stressed during the last half of the movie — the fact that in order to rid the earth of sin and evil, man inevitably is forced to be evil. That Electra and Orestes should undertake to commit the same kind of crime that they had accused their mother of committing previously is the final irony, well expressed by the actors. On the whole, the movie that can alternate between mundane and exquisite interpretation, is a movie which can, in the end, enlighten.

J. A.

We joined the Navy

WE JOINED THE NAVY: Now showing at the Avenue Theatre.

This is a light spoof of modern navies, starting with the premise that only half-wits are suitable officer material. Kenneth More plays a bright but naïve British officer who has yet to learn that the navy has no place for intelligent men — "they only embarrass everyone". The plot soon becomes broad farce with enough insanity injected to make sure that no one suspects it is really satiric, despite a rather incisive opening.

More is placed in charge of three idiotic midshipmen (officer cadets) and all four are sent to the American navy to keep them out of the Admiralty's hair. The three middles promptly go about their business of wrecking the American navy which apparently isn't much better than the British one, and the "Artful Botcher" as More is called, skillfully runs behind getting them out of the holes they fall into. It's all pre-

dictable slapstick with the inevitable offended property scene — a strip-tease in front of a navy audience which includes the Admiral's wife and a prudish ambassador (this apparently is the modern equivalent of throwing a pie in the society matron's face). There is a noticeable pro-British flavour in the film: those admittedly half-witted chaps can still show the Yankee blighters a thing or two, and the Artful Botcher displays the traditional unruffled British know-how which only comes from years of Empire.

Of course, before it's all over, More has improved international relations, ended a revolution (in Moravia), been decorated by the Americans, married a shapeless American navy nurse, and — by Jove! the navy has actually made men out of these three morons — a top drawer job, old chaps.

In all, a harmless, sometimes funny diversion. Come to think of it, it's a good movie to take a girl to — at least you won't have a rival for her attention.

S.R.

55 Days at Peking

"55 days at Peking", directed by Nicolas Ray, produced by Samuel Bronston, starring Charlton Heston, Ava Gardner, and David Niven. Now showing at the Seville.

The siege of Peking in 1900 during the Boxer Rebellion lasted 1,450 hours, or fifty-five days. The film that Samuel Bronston made about it lasts approximately two-and-a-half hours. Somewhere in the middle of Mr. Bronston's movie I lost track of time. But even if he didn't quite manage to compress each one of those 55 days into this telescoped time limit, he succeeds in creating a strong rapport with those hapless foreigners shut up within the confines of their international city, at the mercy of 1200 crazy Chinese. The audience is also besieged, by boredom.

Not that nothing happens on screen. Charlton Heston rides up on a white horse, makes an attempt (unsuccessful) to save the life of an old man who has been tortured to death, nearly gets shot at by hostile natives, slides off his horse, tosses off a drink in the local saloon, and makes a pass (successful) at Ava Gardner, all in the first five minutes of the movie. Something is happening all the time. It's just that so much of it has happened before in so many other movies.

That white horse, now, Charlton Heston had a white horse in Hawaii, in *Diamond Head*. He had a white horse in 11th century Spain, in *El Cid*. In *Ben-Hur* he had four of them. Apparently the only character Heston could manage to portray without a horse was Moses.

On a schoolroom globe, it is seldom possible to tell just where Far East becomes Far West. In this film, the synthesis has been accomplished and the two are virtually interchangeable. Don Kingman, who started out as a Chinese artist with American overtones, and developed into an American artist with Chinese overtones, and should therefore be a past master of this transition, came up

with some bland little sketches to accompany the credits and the pseudo-Eastern Dmitri Tiompkin overture. Noticeable for their place-mat quality, they deserve to be preserved under plastic. Some of his scenes might be set in Nevada, or possibly New Mexico, and his sketches of the Great Wall of China make Peking look more like the Alamo.

Obviously the horse and Heston were much more at home in the West, so they took the plot with them.

A.P.B.

Un singe en hiver

"Un singe en hiver" (Monkey in Winter), with Jean Gabin and Jean-Paul Belmondo, directed by Henri Verneuil. Now showing at the Little Cinema Place Ville Marie. (With English subtitles.)

Just picture Belmondo and Gabin, two troubadors of the French cinema, inebriated after countless rounds of "pick-me ups." They stagger along, singing of terrors and opium-inspired trips down the Yangtze. Then, to climax their self-assumed "battle" against the boarding school where Belmondo's young daughter is "being held captive", they open fire, setting the skies ablaze with a frenzied and hysterical fireworks demonstration. "Is it July 14th?" the townspeople ask.

For the record, this is not a good film. Vague suggestions of serious representation drift by. The polemic concerning drunkenness proves rather tedious. Eg. The film begins with Gabin totally 'soused' while an invasion of their town is portrayed by obvious newsreel and totally contrived sequences. In the midst of it all Gabin vows to his wife, "If we get out of this I'll never touch another drop." Zap! Cut to fifteen years later. A tall, lean stranger (Belmondo bien sûr) comes to town late at night during a rainstorm. He checks into our old friend's hotel. "Do you have a drink?" he asks. "Mineral water?" "Forget it." And when Belmondo and daughter are united it's all very nice. But so what?

Verneuil has obviously been influenced by the old master, Jean Renoir. We see hints of that pictorialism which so characterized Renoir's work. But for the most part he uses a rather conventional, uninspired camera. Belmondo is Belmondo, of course, a fellow who likes to drink, but this time with a little money of his own. One wonders if he is capable of playing anything but Belmondo. Then again, who cares? It was strange to see the Gabin of *La Grande Illusion* (1939) and of *Le Singe en Hiver* in the same week. The grand showman has certainly grown old.

The plot is trite serving only as a framework for a network of incidents. The moments best captured are those which concern the provincial aspects — the gossip, the old bistro, the shop-keeper. Here a sensitivity and gentle humour, which one might have thought would permeate the entire film, is captured. Unfortunately, such moments are few. But when Belmondo gets drunk, and plays "toreador" with the passing cars, cheered by a large audience of gathered townspeople, the fun begins.

BRIAN NEVITT

Theatrical Dance and Modern Jazz

If you saw Arleigh Peterson walking down the street, you might think he were a football player, never the stereotype dancer. If, afterwards, you saw him dance, you would have trouble reconciling this vibrant, exciting performer with the realistic but imaginatively rich philosopher he is. Peterson is a combination of many things. His father and mother were in show business — his father, a graduate of the Boston Conservatory of Music; his mother, a chorus dancer. Peterson and his technique have this mixture of the classical and the earthy appeal. Peterson believes "dance must move". He has evolved his own form of dance to answer his demands. The movements are West Side Story type except that Peterson's combinations have an Arleigh Peterson stamp and West Side Story has a Jerome Robbins' stamp. They are fast and modern or smooth and subtle. Mostly he uses modern jazz music with much Afro-Cuban influence.

At seven years old, Peterson began his theatre career in amateur contests in Western New York. At sixteen, he was a professional performing in what he calls "vaudeville remains". When he was twenty years old in the navy, Peterson became interested in progressing from a "hooper" or tap dancer, to a classical dancer. He used his G.I. bill to study theatre — lighting, diction, direction. Later on he concentrated on dance, taking classes in different schools from classical ballet to Katherine Dunham's West Indian folklore superimposed with modern movement from America. Peterson afterwards danced in the touring company of Carmen Jones, in Anna Lacasta, in the National Company of South Pacific, in summer stock and in clubs. In Montreal he has run the gamut of clubs including the El Morocco. I heard about Peterson's choreography for the CBC and I joined his dance class. I watched him move, tried to keep up to the dynamic pace of the routines, saw him wipe the dripping sweat and I wanted to know more about the man.

Q: What do you call the type of dance you do and teach?

A: (In quick response) Theatrical Dance for the modern theatre.

Q: How does this differ from Modern Jazz Dance?

A: Actually, I coined the name Modern Jazz but then realized that it meant nothing. After all, what is "modern"?

by MERRILY KACHANOFF

The other name is more descriptive.

Q: In what way is it more descriptive?

A: The aim of my technique is to produce a well-rounded dancer capable of performing in any phase of the theatre, from ballet concerts to night-clubs. I want eclecticism in dance. My dancers must communicate and entertain.

Q: How do you train your dancers?

A: I use primitive movements, like contraction and release, and I teach the dancers to use each part of the body distinctly and with control. It is necessary that my pupils take classical ballet technique simultaneously with my training.

Q: In your classes you tell us the names of the muscles we use, also the history of the movements you teach. Like the "camel walk" being an old, old jazz movement. Where did you learn these facts?

A: I like to think of myself as a student of life and its many facets. I've been around theatre long enough to know the history of dance. I went to school with some of Broadway's most prominent choreographers and I was performing in Chicago twelve years ago when the dance world was struggling to give American dance a face of its own. As for muscle names, I took a course at New York University in anatomy.

Q: Why did you come to Montreal?

A: I came to Canada expressly to work in French television. I find that there is more artistic latitude in French television. More imaginative dances are accepted. The French temperament moves within a world of poetic imagery. I, therefore, am free to create. There is not the same agency interference or concern with sponsors as in the States. I've been choreographing for CBC since 1957.

Q: Is there anything current we could watch to see your work?

A: I choreograph for Bras Dessus every Monday, 9 o'clock on Channel 2. Also, sometime in December, I'm doing a show on Negro Spirituals, in French.

Q: Why don't you have the proverbial problem of the artist in finding work?

A: Aggression. I never lack for work. I don't sit patrolling

ingly waiting for the world to call on me.

Q: Do you think dance, as an art, is on the upsurge?

A: On the contrary. The day of the dancer, per se, is finished. Modern Dance has virtually died out because it did not communicate with the paying customers. There was a good deal of pseudo-intellectuality in Modern Dance. Anyway, the market for serious dance is limited. On Broadway, dancers are being incorporated. Producers are looking for cast members who sing, dance, and act. Dance on its own cannot support itself.

Q: Do you think there is any hope that dance will become recognized again as an entity?

A: The old ballets are always commercial. But a dance form that will have wide audience appeal is of the essence. An evaluation is necessary. I've proved to myself that my technique is the answer. If you are too literal, you have pantomime, too arty and you can't be understood. My dancers are in between. They can communicate and entertain.

The Public Eye and The Public Ear

A weekly column of capsule critiques, compiled and edited by the staff of Panorama.

Irma la Douce: Billy Wilder suffers a very funny fit of francophilia. The result is an amusing American farce, starring Shirley MacLaine as a greenstocking from Les Halles and Jack Lemmon as flic, mec, sugar daddy, convict, and finally (within several seconds of each other), father and bridegroom. Maurice Chevalier, surprisingly enough, never makes an appearance.

The L-Shaped Room: Leslie Caron, as a French girl who isn't called Fifi, and Tom Bell as the rawboned, sensitive, stubborn, and unsuccessful writer who falls in love with her, in a slice-of-life movie that never quite gets cooked. The other tenants of their rooming-house, including Mavis, the vaudeville male impersonator who is just as butch offstage, and Brock Peters as a West Indian jazz musician, are considerably more poignant than the pregnant Miss Caron.

The Great Escape: Steve McQueen as the best damn motorcyclist in cinema history plays on the side of the Allies in an insanely amusing new version of the old game of cops and robbers. The action centres around the determined efforts of RAF officer Richard Attenborough ("Big X") to spring some 250 Allied flyers from the "perfect" German prison camp. The cops, who in this case are the Germans, round up almost everybody in the end, but they have a hard time doing it. And everybody else has a ball.

Murder at the Gallop: Margaret Rutherford as a delightfully dotty old busy-body who manages to trip over at least two corpses in the first twenty minutes of a movie which makes murder seem as charmingly British as an olde English hunting print. Amateur detectress Miss Marple's taste for "murder most foul" doesn't extend to hunting, however; she disapproves of blood sports.

Miles Davis at Place des Arts

The Miles Davis Quintet in concert at la Grande Salle of the Place des Arts, Saturday, October 26, sponsored by Jazz Productions.

It is well nigh impossible nowadays for a Miles Davis concert (or recording) to be bad; one may only be better or worse than other Miles Davis performances. Approaching Saturday evening's concert with such an attitude, one may conclude that, while the present group does not meet the standard set by past Davis ensembles, Miles himself is greater than ever.

Ernie Wilkins once advised young musicians to forget about the licks and just "practise long notes". Davis' employment of pure, soaring long notes, bridged by occasional bop phrases, is his expression not only of ultimate technical mastery, but also of a serene, almost metaphysical striving towards a vision of order in a musical form lacking classical standards. Not incidentally, it is also his private form of insurrection against the tyranny of bop. The unusual ranges which Miles achieved on his horn during this performance (especially on the slower numbers) serve the same purpose. He was all over his instrument and running the gamut of emotions from the stark yet full-blooded lyricism of *Old Folks* and *My Funny Valentine* to the introspective humour of *All of Me* and *No Blues* to the crisp, driving exuberance of all the up-tempo tunes. One gets the impression that in the person of Miles Davis jazz has spawned a Shakespeare of the horn — a musician with a world vision.

Despite this remarkable creative and technical discipline, there was a note of falseness in the frequent affectation of a casual air which was more careless than deliberate understatement — most notably on more familiar tunes (e.g. *Autumn Leaves*, *Round Midnight*, *No Blues*), but also on recent additions to the Davis repertoire (like *Seven Steps to Heaven*). The lack of synchronisation on the head of the latter number as well as the sloppy coda to "Round Midnight" resulted from a slick attempt to take these at faster than their normal tempo.

17-year-old Anthony Williams was the undisputed center of attention for his phenomenally spirited drumming. The other rhythm men were much of the time travelling in different directions during their comping — pianist Herbie Hancock struggling to fill in with arpeggios and pecking chords in his right hand (to compensate either for a rhythmic inadequacy or for the failure of the microphone to pick up his left-hand chordings), and Ron Carter, who was steady but usually restrained (but sound also suffered from poor amplification). There were rare moments (e.g.

Striptease: The kind of ingénue who usually turns out to be Jean Seberg, but isn't in this case, starts to strip for her supper and makes a big hit with the Parisian *haute société* — but not as a daughter-in-law. So she picks up her ballet slippers and drops her fan for good. Dany Saval is diverting as a *boite-owner's* mistress, and various *filles* named, for instance, Cherry Liberty and Poupée La-Rose, expose large portions of their anatomy, but the general effect is anti-sex.

on *So What* & *Seven Steps*) when the section cooked heatedly, largely through the inspiration of Williams' inventive and compellingly passionate percussive work. One important shortcoming of this *Wunderkind* to be noted, however: He has gained his reputation from his work on the New York session of the *Seven Steps* album, which produced exclusively up-tempo numbers — precisely because these are the only tunes which bring his genius to the fore. Thus it was a surprise to all when Williams appeared at a loss on the ballads (espe-



MILES DAVIS

cially for bass solos), as if he were embarrassed by tranquillity. Evidently, then, the development of a lyrical sense in this musician is something to be watched for in the future.

George Coleman was on the whole not up to his usual standard of soloing. In the process of breaking out of his Coltrane bag, he has allowed all sorts of avant-garde influences to creep into his style, with the result that insecurity is expressed in a rather jumbled sound — sometimes choppy, sometimes formlessly oriental — saved from complete chaos only by a sober Hank Mobley attachment. But he nevertheless achieved surprisingly logical solos on *Joshua and Valentine*. Other excellent solos were Hancock's on *No Blues*, Carter's on *Valentine*, and Williams' on *Seven Steps* (a crowd-pleaser).

One thread which seemed to run through all solos by the sidemen was their intricacy. Miles Davis has always surrounded himself with musicians whose styles in some way contrast with his own. The effect of contrast between legato, predominantly theory-based phrasing on the part of the sidemen and the appealing melodic phrasing of Davis' horn placed in the foreground is still one of his most effective devices. (Witness the Coltrane-like runs of Coleman on *Flamenco-Sketches* and the studied voicing of Hancock on *Old Folks* fitting in so pleasantly with the leader's playing).

Essentially, the Miles of the Place des Arts concert is the same Miles as on the historic '57 Quintet recording — with the same swing-generating tricks of tag endings and empty spaces (although the effect of the latter is weakened somewhat by Hancock's unsympathetic, bop-oriented rhythmic approach. From the concert, however, emerges the inescapable suggestion that Miles is at last too big for any possible ensemble.

— Rick Kitzell

FRIDAY, NOVEMBER 1, 1963

The funniest woman

Anna Russell is funny. She is very funny. She is very, very funny. Perhaps she is the funniest woman in the world but a critic must abhor superlatives and suppress his mirth and talk about style and material in relation to the Essence of Comedy.

Her material is musical satire. Satire on music, that is: satire on Gilbert & Sullivan (a complete operetta) satire on Wagner (the complete *Ring of the Niebelungen*), satire on pianists, on singers, on German, French, Spanish, and English singing. It is all very acute and accurate and hilarious.

The wit, however, is occasionally somewhat obvious and only

she could bring it off. Of course, it is the material best suited to her style, because both have evolved together. So perfectly are they blended, that old material has lost little of its freshness.

Most important are her timing and imitative talents; she has about ten different voices (operatic to folk) immensely helpful for singing quartets by herself; she plays piano, castanets and an imaginary harp; she can also mime a last dissolute cigarette, weld her face into many characters (vertical-mouthed choirboy to limp torch-singer) and dances a pretty good flamenco.

J.D. Francis

'Waltz' by Lantern-light

The small white-washed theatre on St. Luc street, witness to the brave departure and, alas in many cases, final annihilation of many Montreal theatre groups, has again opened its doors to our city's audiences. The new company, The Lantern Playhouse, has obviously worked hard on the interior and equipped with an Art exhibition to distract the audience during intermission, opened its first season a week ago with a play by Jean Anouilh.

The *Waltz of The Toreadors* is undoubtedly a difficult play to produce and more particularly to act. Set at the beginning of the last century, it reveals the failure of a retired general to have obtained happiness in a life guided by the external morals of a French upperclass gentleman and soldier. In the first act, he is confronted with his old sweet-heart, a decayed virgin who, finally armed with proof of his wife's infidelity and panting for consummation of a too-long-Platonic relationship, appears out of the blue to demand divorce and remarriage at once. St. Pe is unable to summon the strength of character necessary to leave his bedridden spouse, unfinished memoirs and the voluptuous chamber-maids with whom he has been amusing himself on the long winter nights. The ensuing situation, (both wife and girlfriend attempt simultaneous

suicide as a result of his floundering hesitation), provides some extremely funny moments, which however, are better exploited in the film version than on stage. As with any satire that degenerates into cruelty towards inherent human frailties, rather than to the hypocrisy and sophistication for which it is meant, the characters' foibles are exaggerated and hence difficult to act convincingly. Credit must therefore be given to all members of the cast who develop definite individuals out of relatively stereotyped characters.

George Carron and Audre Monture are distinguished by their rendition of a husband and wife enmeshed in the tensions, resentment, boredom and meaningless, but inevitable, affection of a long enforced relationship which forms one of the major themes of the play. Their scene together is the high point of the performance. The inevitable doctor, curator to the General's soul and the General's blood-pressure, a cynic and so French as to be frightening, is professionally portrayed by Roger Dauphin and if his attitude of bored omni-

science tends to become monotonous, the fault lies more in his lines than in their delivery. A believable characterization of Mlle Ste-Euverte, (note the play on words, she is so saintly and open as to be nauseating), the "dear Estelle" of the General's dreams, is undoubtedly the most difficult to execute. This aged teen-ager strikes a somewhat tinny note and despite spasmodic overacting, in this case so obviously unnecessary, Irene Balser must be commended for her performance.

Notwithstanding the gradual breakdown of satire, *The Waltz of The Toreadors*, aided by good pace and timing, simple but vigorous directing and a setting both effective and intelligent remains good theatre.

For this premiere performance, the Lantern Playhouse announces its aim "to present QUALITY THEATRE on a PROFESSIONAL LEVEL," to make Montrealers conscious of a permanent English-speaking theatre which forms part of the current artistic upsurge symbolized by the opening of the Place des Arts, and its policy of providing an outlet for local talent which

will stem the flood of Canadian interpretative artists into the U.S. Whether this goal will be achieved — and it most certain-

ly deserves to — will of course depend on the Montreal theatre-goer.

Tanya Ballantyne

PANORAMA

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Bayla Schecter, Sidney Reichelson, Jane Williams, Lew Soroka, Charles Shannon, Al Magil, Craig Barish.

STUDENTS ARE INVITED TO HEAR
DEAN STANLEY FROST
SUNDAY EVENINGS IN NOVEMBER

7:30 PM

LECTURE TOPICS WILL BE

Nov. 3 Democracy

10 Justice

17 The Great Man

24 The Planned Society

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NOMINATIONS STUDENTS' EXECUTIVE COUNCIL

*Nominations are called for representatives on the
Students' Executive Council*

Nominations must be in writing and shall be signed by twenty-five members of the Students' Society belonging to the group or groups which the nominee is to represent. The nominee also must sign the nomination, which must be in accordance with the form prescribed by Article 2 of the Electoral By-laws, which are contained in the Handbook.

TWO REPRESENTATIVES

will be elected from the Undergraduate students in the Faculty of Arts and Science.

TWO REPRESENTATIVES

will be elected from the Undergraduate students in the Faculty of Engineering.

ONE REPRESENTATIVE

will be elected from each of the following groups:

The Undergraduate students in the Faculty of Law
The Undergraduate students in the School of Architecture
The Undergraduate students in the School of Commerce
The Undergraduate students in the Faculty of Music,
the Faculty of Divinity and the Institute of Education
The Undergraduate students in the Faculty of Medicine
The Undergraduate students in the Faculty of Dentistry
The Undergraduate students in the School of Physical and Occupational
Therapy, the School of Graduate Nurses and the School of Social Work
The Students in the Faculty of Graduate Studies and Research

Except in the Faculty of Graduate Studies and Research, nominees must be students of the year prior to graduation in each group. — The 65% rule will apply.

Nominations must be in the hands of the Secretary-Treasurer of the Students' Society by 4 pm Friday, November 8, 1963.

Elections will be conducted by the Students' Executive Council on Wednesday, November 20, 1963.

SAEED MIRZA
Chief Returning Officer
Students' Society

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7.00 pm — Music for Meditation.

7.30 pm — Guest Preacher Famous Neuro-Surgeon,
DR. PAUL BRAND. Subject — "CHANGING INDIA
IN A CHANGING WORLD."

9.00 pm — Fireside, "PASSPORT TO DEHRA DUN", fine coloured film on India.

Fellowship Hours will follow

A separatist of the violent wing discusses why. He accuses: English "injustice", deaf English ears; he promotes: "constructive violence", the FLQ; he warns:

Alexander Manson became a separatist because, as he puts it, "the English are the inheritors of a colonial regime. By that I mean that they took power by a bloody conquest. It may take a bloody re-conquest to free French Canada."

Manson is not all French — he was born in Westmount, of French-Scottish heritage. He does not have the appearance of a violent man (he is thirty years old) — he appears very much the intellectual. He is a self-described very minor poet. He works in a St. Catherine St. store.

was young French-Canadian painter-decorator Mario Bachand.

Bachand was arrested this past summer and charged, along with others, of having placed bombs in over a dozen Westmount mailboxes. One of those bombs exploded in the face of bomb-disposal expert Sgt. Major Walter Leja, reducing him to a maimed shell for life.

Bachand was allegedly held incommunicado for a day; his wife, expecting their second child, had a miscarriage; according to Manson, the death of the child was directly attributable to "English justice".

there is a sure way to demonstrate it. "Speak French for a week, all the time, everywhere you go. Then you will know what I mean. The day when you can do this and still feel like a human being will be the day when the English will have integrated."

"If you want to speak English then, speak it in your homes, or in special institutions. The English culture will always be of interest to Quebec because it is next door. There is a place for people who care for it. As in any other civilized country, the English must be good citizens in the fullest sense — have a capacity for sympathy for others. This is notably lacking among the Anglo-Saxons."

Was it present in those who threw the bomb?

"If you were French, you would not ask that question."

He says there is no more room for a dialogue. "We have had two centuries of dialogue — the English have talked, not listened. It doesn't matter now if they lost the lesson. As I see it, the political situation in French Canada no longer depends on English Canada. French Canadians can now see where they are going. Certain liberties of time have been left for all minority elements, including the English. Whether or not they profit by it remains to be seen."

"We must act to prevent death and suffering."

Where are the French dying?

"Everywhere. You can see it. Was Mme. Bachand happy about her child? And you speak of, and seem concerned with death. It is the English, not the French, who planted bombs at La Macaza (A Bomarc base in northern Quebec.) Ca-

Manson himself was picked up and held for questioning. This gave him the opportunity to "see how the police operate here."

Is it any different than the way police operate anywhere else? Is it particularly English justice, and even if it is, not everyone thinks it is wrong.

Manson himself claimed he watched Paris police push "peaceful Algerian demonstrators into the Seine. God knows how many bodies were fished out of the River."

And the courts here are administered by the French. No matter.

"They are profiteers of the colonial regime. Besides, I am not here to discuss the faults of the French."

The "faults" of the English weigh heavily upon him; so heavily, in fact, that his one bit of advice to the "colonialists" is to "integrate or get out".

He appears to deplore the violence of the FLQ, and yet he is a strong supporter of their extremist measures. He says, however, "The FLQ is not the only way. Their violence I think was constructive, where there have been generations of sellouts and double-takes, and where nothing has been done, or very little. In the present, I hope English Canada has drawn the lessons it had to draw."

Do you mean they will not have a period of calm in which to consider?

"God no! Injustice is going on right now. Bachand's wife lost her child through a miscarriage. Do they say innocent until guilty? Is this so! Bachand was held incommunicado for a day. He is pleading not guilty; he is the only one to do so."

Manson claims Bachand's lawyers said if he didn't plead guilty, he would have no lawyers. He claims there was a deal between the Crown and the lawyers. "This is the justice with which French Canada is confronted."

He maintains the violence will have to go on, until the English have made up their minds to "integrate or get out".

He speaks very generally of English "injustice", and he says

"Integrate, or get out!"

He has not always felt the way he does now — he became a separatist several short months ago, principally as a result of a single strong personal experience. As much as he tries to convey the impression of a rational decision, personalities, and usually the same ones, appear at every turn.

Manson spent four and a half years in Europe. He returned to Canada in October of 1962; one of the first friends he made in Montreal's artistic cafe society

Mental Health Service:

Free help for students

Although only one year old, McGill's Mental Health Service is establishing a tradition of helping numerous students annually with their emotional and adjustment problems.

Dr. Robin Hunter is psychiatrist-in-chief of the clinic, which is located on the second floor of the Health Service at 517 Pine Ave. West. He explained the purpose of the clinic:

"There has been a considerable amount of myth built around the idea of needing the help of a psychiatrist. Our emphasis is on health, not disease. University students are individuals going through the formative stages of life. One of our primary functions is to catch upsets in their early stages, thus preventing subsequent trouble in later years of life."

The majority of problems have been consistent with the stresses and strains of the student age group.

"The university populace is quite different from the population-at-large," said Dr. Hunter. "On the whole, college students are above average in their intelligence and, for the most part, are physically healthy individuals."

Although incidents of frank neurosis or psychosis do occur, the majority of problems fall within three categories: academic work or performance in a career; relationship to authority — be it parents or professors; and sexual or social problems concerned with a variety of things, such as adjustment,

or adaptation, to a new environment, unhappy love affairs, the problem of peer groups and acceptance, and social status.

"We have absolutely no moralistic biases. Students should feel free to bring to us anything whatsoever that is genuinely disturbing them" asserted Dr. Hunter. "Complete confidence is our first consideration."

The most common type of treatment offered is psychotherapy. "We don't talk," said Dr. Hunter. "We listen."

by BONNIE STERN

"Anybody can give advice. We do not attempt to force ideas upon a student. What we try to do is to help the student understand what is going on within himself, and the reasons for it. This is done so that the patient may be in a better position to cope with his own problems."

The first college mental health service was founded at West Point Military Academy over forty years ago; Yale was next in 1928 and centres were subsequently established at most of the prominent American universities. McGill's Mental Health Service is modelled after the one at Harvard, and is the only fully-developed formal institution of its kind in Canada.

The Service commenced operation in 1960, and a pilot study

was carried on for two years in the Faculty of Medicine. The experience was gratifying; both the faculty and the students approved the idea. The Service was then expanded and is now available to all fully-registered students, including graduates, at no cost. Although the exact figures have not as yet been tabulated, over 350 individuals have utilized it during the past year.

Dr. Hunter pointed out that the Mental Health Service complements the total university function. A university education not only provides technical and academic knowledge; it further aims to aid students in becoming as well-adjusted human beings as they possibly can.

"All of us know people who might have become more than what they are today had they been straightened out earlier in their lives."

Students find their way to the Mental Health Service by various paths. About half are self-referred; a goodly number present themselves to the Service on the advice of a professor, friend, or doctor. Less often, it is a parent who makes the suggestion.

Anyone desiring to take advantage of the Service may visit the office, or phone VI. 4-6311, Local 525, for an appointment.

"Our purpose is to help McGill students in any way we can," concluded Dr. Hunter. "We're here to be used. We want to be used."

by LEW SOROKA

Newsfeatures Editor

nadian planes in Europe carry nuclear arms. How many deaths is that?"

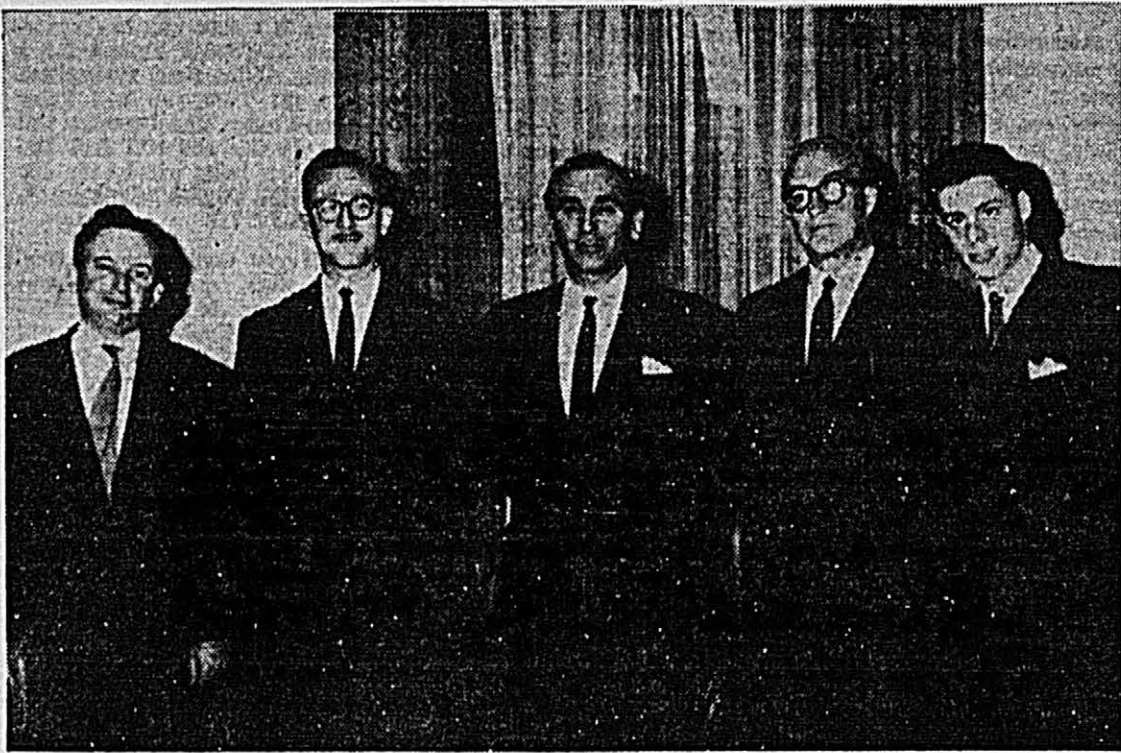
"You cannot compare the Algerian revolution and the one here. But we can take a lesson from Communist philosophy, and learn from previous revolutions. There is a lesson here. Most intellectuals reproached Camus for his failure to acknowledge the justice of the Algerian cause, though he was Algerian. I would hope that if there were any intellectuals in English Canada even one-tenth his stature, they would profit from Camus' error and be able to acknowledge the justice of their countrymen's cause, the cause of French Canada."

"I just hope no one still wants to profit from the original bloody conquest. The profiteering stops with integration. The language must be the same. The French businessman is not essentially the same as the English. They have not the same strength. That is why they are interested in socialism. On the day when the English have integrated, they may find it better than Toronto in English."

"If it came to another bloody battle, we would win, even if it involved as well the English in the rest of Canada, and the Americans, as in Cuba."

"Integrate or get out."

The McGill panel



Four McGill professors will participate in a MCWA panel discussion tonight on the topic: "The Impact of International Organization Upon Sovereignty". The four participants, Professor Kenneth Simmonds, Michael Brecher, Maxwell Cohen, and H.N. Fieldhouse (left to right), are seen here with Conference Chairman Joel Bell. The event will not be open to the public.

— Jack Kapica

Today

GRADUATE PHOTOS: For Old McGill '64. Students in Dentistry, and Commerce. Initials A-G. Coronet Studios, 10-12 noon and 2-5.

AMATEUR RADIO CLUB: Code classes. Union Attic. 1 pm.

PSYCHOLOGY CLUB: A demonstration of hypnotism by Dr. P. Rabinovitch. Members free and non-members 25¢ for this week only. Moyse Hall. 1-2 pm. Tour of Allan Memorial Institute from E204. 2 pm.

CHRISTIAN FELLOWSHIP: Regular informal discussion. Everyone welcome. Clubrooms 1005 Sherbrooke, Room 6. 7:30 pm.

FILM SOCIETY: Silent series. Pudovkin's "Mother". Live piano accompaniment. P.S.C.A., 8 pm.

S.C.M.: Rev. Roger Black. "Is There an Ultimate Goal for Our Society?". Discussion and coffee. All welcome. 3625 Oxenden. 8 pm.

POST-GRADUATES: Council meeting. All departments must be represented to handle urgent business. PSC 315. 7 pm.

CALEDONIA CURLING CLUB: Teams will be drawn from those present. New and potential members welcome. 2-5 pm.

CANTERBURY: All Saints Day. Corporate communion followed by supper for 75¢ and a party. 6:05 pm.

ARCHITECTURE: An examination of sketches from summer sketching school at Bale St. Paul 1963. The Exhibition Room.

COSMOPOLITAN CLUB: First informal dance. All members and newcomers welcome. Admission 75¢. 8 pm. Walter M. Stewart Room.

Weekend

GRADUATE PHOTOS: For Old McGill '64. Students in Dentistry and Commerce, initials H-N. Coronet Studios, 10-12 am and 2-5 pm.

CANTERBURY: Sunday Services. 9:30 am Sung Eucharist at Christ Church Cathedral. 12 noon Holy communion at Canterbury House. 7 pm Evensong. Rev. Paul Gibson will continue his "Post-Confirmation refresher course".

MCGILL CHRISTIAN FELLOWSHIP: Regular hymnsing and discussion. 1005 Sherbrooke Room 6. Sunday 9 pm.

FILM SOCIETY: Serie d'Essai. The Experimental Film. Three Phases. P.S.C.A., Saturday, 8 pm.

OUTING CLUB: Bicycling trip. Phone Brian WE. 2-9652. Saturday and Sunday.

S.Z.O.: Report on Russian Jewry with Alan Tovbin who visited Russia recently. Followed by dancing and singing. Sunday 8 pm., 2025 University. Executive meeting: 6:30 pm.

Announcements

COTLER ADDRESSES NOVICE DEBATORS

The third in a series of lectures designed to acquaint novice debaters with the techniques of debate. Irwin Cotler will speak at 1 pm in W 120 in the Arts Bldg. on "Methods of Rebuttal". Cotler, past Editor-in-Chief of the *Daily*, is a Gold Key Debater and has successfully participated in debates with most of the major Canadian, American, and English universities.

NEWMAN CELEBRATES ALL-SAINTS DAY

A mass will be held this evening at 6 pm in the Newman Centre. The first of November, All Saints, is a day of obligation. This will be followed by a communion supper at 6:30 after which Dr. Smyth of the Coda International Institute will speak on "The Antagonist Movement", a plan for socio-economic development which synthesizes socialism and capitalism.

Radio McGill

CFCF-FM — 92.5 mc.

7:05 pm — Dining Out.

7:30 pm — This Week at McGill.

BUNNIES HOLD DANCE TOMORROW

The "Bunny Dance" (otherwise known as the Football Dance) will be held at 8:30 pm Saturday in the Union Ballroom. Music will be provided by Dean Morgan and his band. This will be a good opportunity to meet 1,800 students from U. of T. It is also the last Football Dance of the year. Everybody welcome. Tickets will be on sale at the door.

LE CERCLE FRANÇAIS ANNONCE SON EXECUTIF

Le Cercle Français annonce que par acclamation il n'y aura pas d'élection cette année. Aucun poste de l'exécutif n'a été contesté; par conséquent, l'exécutif sera composé des étudiants suivants:

Président: John Fieldhouse, Vice-Présidents: Margot Rieger, Trésorier: John Keenan, Secrétaire: Avalon Roberts, Chargé d'Affaires culturelles: George Nadon, Chargé d'Affaires sociales: Paul Boulanger, Chargé de Publicité: Gail Clifford.

A la réunion de l'exécutif qui a eu lieu mercredi, il a été suggéré que l'on crée un poste de deuxième Vice-Président, pour lequel on a proposé Steven Kauffman. Ceci exigera une modification de la Constitution qui sera discutée à la prochaine réunion générale.

La distribution des billets pour "l'Heureux Stratagème" de Marivaux aura lieu ce soir à Peterson Hall dès 6:45 heures. Les commentaires sur la pièce seront donnés vers 7:15 heures par le directeur du Département des Langues Romanes, M. Launay. Le théâtre Stella est situé à 4664 rue St-Denis.

Le Cercle Français désire aussi présenter une pièce de théâtre pendant le deuxième semestre. Tous les membres qui voudraient en faire partie doivent se présenter à Peterson Hall, Salle 114, entre 1 et 2 heures, aujourd'hui.

ASUS NOMINATIONS

The Arts and Science Undergraduate Society has announced the names of the nominees for Wednesday's elections.

The nominees and the positions they are contesting are as follow. Freshman Class representative: Richard Bickley; Sophomore Class representative: Evelyn Bloomfield, Beverly Breckenridge, Stephen Cohen, Vera Marer, Robert Stikeman; Junior Class representative: Peggy Boyd, Susan Edmonds; Senior Class President: Laurie Leger, Lawrence Stein, Gail Storey; Senior Class Vice-President: Marlene Mill, Kenneth M. Wolfe; Senior Class Treasurer: Claudia Bierman.

The elections will take place Wednesday, November 6 from 9 am to 4 pm in both lobbies of the Arts Building and Physical Sciences Centre. Students may vote only for the nominees in their own respective years; that is, a Sophomore would vote only in the Sophomore election.

Voters are reminded that they must present their student cards at the polls in order to be eligible to vote.

MCWA...

(Continued from page 3)

Cohen is Acting Dean of the McGill Faculty of Law, director of the McGill Institute of Air and Space Law and a member of the National Executive of the United Nations Association in Canada; Fieldhouse is Kingsford Professor of History and Academic Vice-Principal; Simmonds has recently been appointed deputy director of the British Institute of International and Comparative Law; and Brecher has just completed a new book — *The New States of Asia*. He has also done extensive research in Israel, India and Pakistan.

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CLASSIFIED ADVERTISING

NOTICE

Effective Monday, November 4, 1963, Classified advertising rates for the McGill Daily will be \$1.50 for three insertions, maximum twenty words.

This increase is in line with a general increase in advertising rates by the McGill Daily over the past two years, as a result of our increased circulation.

We regret any inconvenience to our advertisers on this matter.

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These ads may be placed in our advertising office on the main floor of the Union from 10 am. to 4 pm. Three insertions for one dollar. Telephone orders not accepted.

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FORGE is looking for your original contributions. Now I submit poetry, prose and art work to John in the Tuck Shop.

THE ENGINEERING INSTITUTE of Canada. Those who missed our campaigning and still wish to join. Call 288-8707.

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LOST

PRESCRIBED SUN GLASSES, without case, black frames. Lost Tuesday. Please phone Irene, HU. 8-9629. Reward.

BIOCHEM 31 notes in B 250 Friday Oct. 25. Finder please call Judy 484-6716.

MISCELLANEOUS

ORCHESTRAS & ENTERTAINMENT provided for all occasions. Buddy Kaye Orchestra Reg'd. Tel: RI. 4-2042.

ABSOLUTE DISCRETION. Permanent personal mail service. VI. 2-2995, Merchandise Bureau Mayor Bldg.

PHI GAM victory party after Toronto game, with "Eddie and the Preachers". 481 Prince Arthur.

OF COURSE you're coming to the Hellenic club's 16th annual dance Queen's Hotel Saturday night Nov. 2.

TREVOR PAYNE and his Firebirds will be featured at the Delta Sig House after the Toronto game. 3592 University.

EXPERIENCED TUTOR available for first year physics & math. Typist available for essay & term papers. Call 482-7399.

TYPIST, fifteen years' experience can do all form of typing for students and professors. Reasonable rates. Cal HU. 8-2656, Mrs. Goldsmith.

FOOTBALL PARTY. Saturday, Zete House. 4-7 Band.

WINTER CARNIVAL: Persons still needed to work on decorations, as typist, salesgirls, on lighting, and on sub committees for Transportation, Promotions, Radio & T.V. and Programmes. Apply with John in the Tuckshop before 5 pm. Nov. 6.

NOT FEATURED at the Psi U victory dance Saturday night are the Timelinters, but come anyway. Beginning at 8-3429 Peel.

Intercollegiate trophy sought by ruggermen

The Redmen Rugger 1st XV meet Toronto tomorrow in what promises to be the hardest, toughest game to date.

The two teams stand together at the top of the league with Toronto still having a game in hand. Thus, if McGill wins, and this they must, they will have at least a tie for the Intercollegiate trophy with the Blues. Not only will a determined Red and White team kick-off tomorrow with the vision of that trophy in their grasp, they will be remembering their first encounter of the season in which Varsity beat a crack McGill team 17-0. One can see that the

idea of revenge is definitely sweet. Once again the onus must fall on team-captain Bradford. Last week, against Queen's, he set the pace that led to a win for McGill, and this week he and the rest of the team will have to increase that pace still further.

McGillians are urged to come to the Lower Campus, 11 o'clock, to cheer their team on to that all-important championship.

Judo Tournament

The Judo Club takes part in its first major tournament of the year this Saturday at the Mont St. Louis Gym between noon and 6 pm. The quarter-finals, semi-finals and finals will take place after 7:30 pm.

Some of the finest "dojos" in Quebec and Ontario will be competing in this invitational tournament.

Our team will be entering competitors in all three categories which are open to us — junior, senior and team. Since we are limited to ten members per club, our instructor, Fred Okimura, third degree black belt, has decided to enter eight orange belts in the junior category and two green belts in the senior category. The five-man team will consist of two green belts and three orange belts.

This tournament is being sponsored by the Seido-Kwan Academy of Judo and is open to the public.

Championship game sees soccer eleven tangle with Blues

Tomorrow morning at 11 o'clock the Redmen Soccer team will meet the University of Toronto Blues on Forbes Field in the second and deciding match of the home and home series for the O.Q.A.A. championship. This championship is based on the total goals scored in the two games, and that the race is still wide open since Toronto won the first game by only one goal, 4-3.

The Redmen have won the trophy for the past three years and will be out with their strongest team in an attempt to repeat the victory again this time. Rookie goalie Dave MacFarlane has allowed only one goal in three league games and is expected to be a key figure in tomorrow's match. He will be well supported by the strong defence of Spurling, George, Brown, Berry and Clarke who have played well all season.

The forward line, which played very well in the second half of the game in Toronto, will once again be led by insides George Constantis and John Hardy, along with centre-forward Sizgoric and wings Marin and Elliot.

Coach Bill Searles expects the team to put up a strong fight and as a result the game is expected to be very exciting. It is hoped that many students will come out to lend their support.

Scribblings from the Scribe

by SHELDON PRICE

"What happened to the BM's, almighty One?" This question resounded in the worthy Scribe's ears an infinite number of times since Tuesday as the Grads folded in a spectacular fashion.

After adding ten gallons of antifreeze to his sandy crystal ball, the ace predicament must review the Playoff situation anew. However, in gouging out the insides of the Scribe, many seem to forget that the Priceless One is batting a hot .600 in his sophomore year.

Although the ex-Scribe's boys played a poor game in losing 1-0 to a Scribe-inspired Mogul squad, and despite the fact that the unpredictable Trojans were set back 6-2 by the risen Hawks, the Invincible One forecasted three straight. The Economists trounced the hapless Dynamos 3-0; the Bankers creamed Dent II 19-0; and finally the One promulgated the theory that the Turkeys would smear the Med I contingent by two touchdowns. The Turks pleased the Forecaster by winning 13-0.

THE SCRIBE RETURNS

The Scribe shall once again astound his readers with four more dramatic proclamations. In the game at Forbes Field today between the Economists and the Polymorphs, the Economists shall triumph by 4 points on one condition — stop Shore's running around the ends. In the tilt on the lower campus, the magnificent (please don't upset the Indescribable One again) Moguls shall overwhelm the pre-risen Hawks by 6 points.

On Monday, the Sting Rays encounter the Bankers while the Grunters lock toes with the Turkeys. In predicting the outcomes of these matches, the Scribe must consult Ferdie. The Bankers decapitate the Stings by 6 points, while the Grunters shall mash the Turkeys by 12 points.

The Scribe's sandy crystal ball is now extremely hot. Pulsations and reverberations are making the Sandy One seethe at the side. The All-Scribe teams are just about hatched. The Crystal ball is clear; the prognostications are secure.

The Stings shall fold by 6; the Turks shall be smeared by 12; the Polymorphs lose by 4; the Spoilers trim the Hawks by 6. The sandy crystal ball now is taken by Ferdinand for a well-earned sleep.

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532/W14

ASUS Hockey

Try-out practices for the Arts and Science hockey team will be held on Monday, Nov. 4, from 1-2 pm, and on Wednesday, Nov. 6, from 12-1 pm, at the Winter Stadium.

P. C. Landry, M.A., M.Sc.

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Towards the end of the football season, coaches and sports-writers begin to look around for outstanding players and possible recipients of League awards and all-star nominations.

One of the most coveted of these awards is the Omega Trophy, awarded annually to that player in the league who is judged to be most valuable to his team. Recent winners have been Tom Skyeck in 1960, Cal Connor in '61, and Tom Skyeck again last fall.

To my mind there are only two candidates for the honour this year: our own Willie Lambert and Queen's man Cal Connor. Other possible nominees fall out of the running either because their team can win games without them (e.g. Golden Gaels' Jim Young) or because their performances are too spotty (e.g. Varsity's Bryce Taylor).

The choice between Lambert and Connor should be no choice at all; but because of the dangerous precedent (established over the past three years) of awarding the Trophy to the Q.B. of the championship team, Connor, I am afraid, will win more than a few votes.

Except for this factor, Lambert stands head and shoulders above everyone else in the league. No one player has helped his team as much as this Redmen Captain. His record speaks for itself. In the four games so far played, he has accounted for 223 yards rushing (60.1% of the team's total of 371 yards) and 250 yards in pass receiving (33.6% of the team's total of 744).

On a closer analysis this means that Willie has been responsible for roughly 46.8% of the team's total yardage. En route to this amazing total Willie has picked up 6 touchdowns (of the team's 9) 1 field goal and 5 converts to lead the league in scoring, 14 points ahead of his nearest rival.

NONE BETTER

Also, there probably isn't a more versatile player in the league. In addition to his regular duty at the offensive halfback position and his placement kicking duties, Willie runs back punts and often is called upon for extra work in the defensive backfield. He does everything so well that for the past 3 years he has been selected an all-star both on offence and defence.

Willie easily deserves the Omega Award on the basis of these tangible factors but if one wishes to seek further, much can be said of his leadership qualities (team captain), his sportsmanship, his coolness under fire, and his deep love for football. One would have to go quite far to find another player of similar capabilities.

Throughout his six-year career in College football, Willie has been singled out for honours. What could be more fitting than a "graduation present" of the Omega Award?



WILLIE LAMBERT

Redmen eye second place in return tilt with Blues

Although the Redmen's success story has been written out of this year's Yates Cup production, the chances for a second-place finish are still good. To achieve this end, the Redmen must stop the Varsity Blues tomorrow afternoon at Molson Stadium.

They have already done so once and at the rate they have been improving these past weeks, they should be able to do it again. In fact, Coach Bill Bewley plans no line-up changes.

The offensive unit finally has developed a balanced attack, well divided between the running of Lambert and Howlett and the passing of QB Glen St. John.

Defensively, the team has also come into its own. It was lack of experience that caused most of the early season mistakes, especially the three-touchdown lapse at Toronto where all three touchdowns came on long home-run passes from QB Bryce Taylor to halfback Gerry Sternberg.

Coach Bill Bewley feels that this play won't be nearly so effective tomorrow. "Queen's threw the same play at us last weekend and we stopped them. We didn't use a new defence, our corner linebacker just did his job covering their downfield man properly."

This is only one example of how the team has improved. On the other hand, Toronto has also improved greatly. After dropping their first three encounters, the Blues bounced back last weekend to overpower the Western Mustangs 12-8. Now they believe that their title hopes are alive and nothing but a Redmen victory will convince them otherwise.

The return to action of Ian Bruce, at a defensive halfback spot, will greatly help the Redmen cause. Ian was one of the most effective deep backs before ligament trouble sidelined him at Toronto.

SCORING

	G.P.	T.D.	C.	F.G.	S.	Pts.
Lambert (M)	4	6	4	1	1	44
Sternberg (T)	4	5	0	0	0	30
McConnell (W)	4	4	0	0	5	29
Edwards (Q)	4	4	4	0	0	28
Norris (Q)	4	3	0	0	0	18
Taylor (T)	4	1	7	0	2	15
Sasso (W)	4	2	0	0	0	12
Miller (W)	4	2	0	0	0	12
Weber (W)	4	0	4	1	4	11
Young (Q)	4	1	1	0	0	8
Cullen (M)	4	1	0	0	0	6
Schreiber (M)	4	1	0	0	0	6
Taylor (M)	4	1	0	0	0	6

Standings

FOOTBALL

	G	W	L	PF	PA	Pts
Queen's	4	4	0	84	58	8
Western	4	2	2	95	60	4
McGill	4	1	3	64	83	2
Toronto	4	1	3	65	107	2

RUGGER

	G	W	D	L	Pts
Toronto	2	1	1	0	3
McGill	3	1	1	1	3
Queen's	3	0	2	1	2

TOUCH-FOOTBALL PLAYOFF

Due to a miscalculation, it has just been learned that the Shysters have made the Intramural touch-football playoffs. They will play the winner of the Mogul-Hawks game at the Stadium on Monday.

HOCKEY PRACTICES

Practices for Senior and Intermediate Hockey teams start on November 4. Entries and Information in Office #3 of the Sir Arthur Currie Gym.

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AFTER THE FOOTBALL GAME

REMINDER

Intramural Tournaments

Badminton — starts Tuesday, November 5th at 7:30 p.m.

Table Tennis — starts Monday, November 11th. Matches at 1:00 and 1:30 p.m.

Squash — starts Monday, November 11th. Matches at 6:00 and 6:30 p.m.

Swimming — The Intramural Swim Meet will be held on Tuesday, November 19th at 7:00 p.m.

The events are as follows: 25 yd. Freestyle; 25yd. Backstroke; 25 yd. Breaststroke; 75 yd. Medley Relay; 50 yd. Freestyle; 50 yd. Backstroke; 50 yd. Breaststroke; 100 yd. Freestyle; 100 yd. Backstroke; 100 yd. Breaststroke; 100 yd. Freestyle Relay.

Entries are accepted at Intramural Office — No. 3 in the Gym.



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